

**THE DEPARTMENT OF MUSIC  
OF THE  
UNIVERSITY OF EVANSVILLE**

*presents the*

**FACULTY CHAMBER PLAYERS  
AND THE  
UNIVERSITY SYMPHONY ORCHESTRA**

performing works by  
Stravinsky and Gershwin

*featuring*

**WILLIAM WARFIELD  
NARRATOR AND BARITONE-BASS**

**LONNIE KLEIN, CONDUCTOR**

**JULIE WIECK, SOPRANO**

**WILLIAM EASH, NARRATOR**

**DEENA LASKA, DANCER**

**BLAKE BREDEMEIER, DANCER**

**JERMAY BECK, DANCER**

March 22 and 23, 1994  
8:00 p.m.  
Wheeler Concert Hall



## PROGRAM

L'Histoire du Soldat (A Soldier's Tale) ..... Igor Stravinsky  
(1882-1971)

William Warfield, The Devil and the Soldier  
William Eash, The Narrator  
Deena Laska, The Princess (Dancer)  
Blake Bredemeier, The Soldier (Dancer)  
Jermy Beck, The Devil (Dancer)

The Soldier's March  
Music to Scene I  
The Soldier's March (reprise)  
Music to Scene II  
Music to Scene III  
The Soldier's March  
The Royal March  
The Little Concert  
Three Dances  
    Tango  
    Waltz  
    Ragtime  
The Devil's Dance  
The Little Chorale  
The Devil's Song  
Great Chorale  
Triumphant March of the Devil

## INTERMISSION

Selections from *Porgy and Bess* ..... George Gershwin  
(1898-1937)  
arr. Robert Russell Bennett

"Clara"  
"A Woman is a Sometime Thing"  
"I Got Plenty O'Nuttin"  
"Bless You is My Woman"  
"Oh, I Can't Sit Down"  
"There's a Boat Dat's Leavin' Soon for New York"  
"It Ain't Necessarily So"  
"Oh Lord, I'm On My Way"

William Warfield, Baritone-Bass  
Julie Wieck, Soprano

Ride On King Jesus ..... Spiritual  
arr. Hall Johnson

Mr. Warfield will be available after tonight's performance to sign copies of his autobiography, *My Life*, in the Wheeler Gallery.  
Mr. Warfield has recorded *L'Histoire du Soldat* on Arabesque Records, 1992.

*The use of cameras and recording equipment is prohibited.*



## IGOR STRAVINSKY: A SOLDIER'S TALE

*L'Histoire du Soldat* is the first work in which Stravinsky freed himself from the large orchestral tradition of his Russian background, and began a course that revolutionized twentieth century music. *L'Histoire* was born in hardship, but Stravinsky's discovery of American Jazz provided the impetus to compose the work. Stravinsky said: "The Communist Revolution deprived me of the last resources which had still occasionally been reaching me from my country. I found myself face to face with nothing, in a foreign land and right in the middle of the war." Stravinsky was in Switzerland, and together with conductor Ernest Ansermet and novelist Charles Ferdinand Ramuz, he devised a type of chamber theatre work. "Ramuz and I got the idea of creating a sort of little traveling theatre, easy to transport and to show in even small localities." Stravinsky suggested a number of tales popular among Russian draftees, in which the devil played a major role. Although the source may have been Russian, the tales had a universal appeal. For the first production of *L'Histoire* at the Municipal Theatre of Lausanne on September 28, 1918, the Soldier was dressed in a Swiss army uniform.

We are guided through *L'Histoire du Soldat* by the Narrator, whose part is cleverly intertwined with the striking, colorful, bizarre music Stravinsky provided. The original production called for four characters – the Soldier and the Devil spoke, danced and acted; the Narrator functioned as a Greek chorus, commenting on the action and helping the Soldier; and the Princess mimed and danced, and did not speak. The action unfolded center stage, while the orchestra sat on one side and the Narrator on the other.

As the drama begins, the Soldier is walking home to his native village. He encounters the Devil, who bargains for his violin (his soul) by offering him a magic book with a formula for gaining great wealth. The Soldier accepts. The Devil also prevails on the Soldier to visit him for three days, a period of time which is actually three years, the Soldier discovers when he finally arrives at his village. Various adventures ensue, with the Soldier regaining his violin and gaining the hand of the Princess. However, one should never bargain with the Devil. The Soldier is ultimately defeated, the Devil claiming final victory. The Soldier's violin theme heard at the beginning holds the piece together. Jazz influences mark the increasing soloistic nature of the percussion part, while Stravinsky uses the tango and ragtime to enhance the tale of the Soldier. Stravinsky's handling of the ensemble is adroit, and in this performance we have the opportunity to hear the work narrated by William Warfield, with his flair and virtuosity for language and voices.

## GEORGE GERSHWIN: SELECTIONS FROM *PORGY AND BESS*

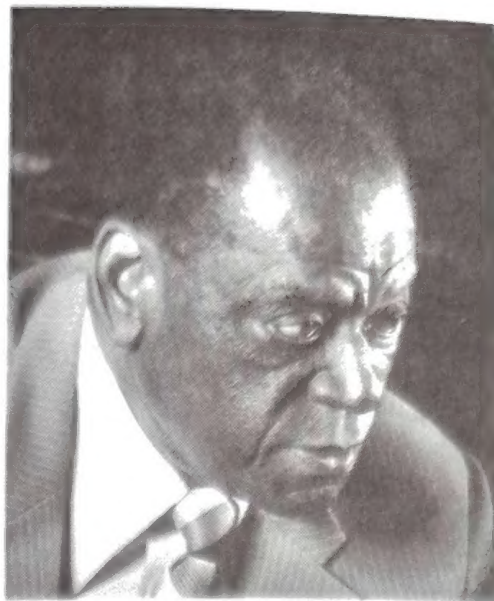
Gershwin's folk opera *Porgy and Bess* was the climax of his brief but spectacular career. He had read DuBose Heyward's *Porgy* in 1926 and was immediately interested in transforming the novel into an opera. *Porgy and Bess* was first performed by the Theatre Guild in Boston and New York in 1935. The opera ran 124 performances in New York, a flop by Broadway standards. However, it was revived in 1942, almost five years after Gershwin's death. The show has the longest run of any revival in Broadway musical history.



## **WILLIAM WARFIELD**

### **BARITONE-BASS**

In the course of a career that has spanned more than half a century, William Warfield's incomparable voice and charismatic personality have electrified the stages of six continents and earned him the title of "America's Musical Ambassador." Mr. Warfield's distinguished career has witnessed both social ferment and show business revolution. The panorama of his life and art embraces the Cold War and the Civil Rights movement, the big studio era of Hollywood and the innovation of television drama, the birth of the blues and the heyday of Harlem, and collaborations with giants of the musical and theatrical worlds. William Warfield's extraordinarily colorful life and career has played itself out on concert and theatrical stages, in film and on recording, as a teacher and mentor, and as a community leader and diplomat. His triumphs in *Porgy and Bess* and *Showboat*, six tours for the State Department of the United States, recital and concert successes, and many contributions to the Arts are told in beguiling fashion in his autobiography, *My Life*, published in 1991. Mr. Warfield makes his home in Champaign, Illinois, where he served as professor in the School of Music at the University of Illinois at Urbana-Champaign from 1975 to 1990, and where he retains the title of Professor Emeritus.



## **LONNIE KLEIN**

### **CONDUCTOR**

Lonnie Klein, a native of Kentucky, is presently in his fifth year as music director/conductor of the University Symphony Orchestra. In addition to conducting, he is supervisor of the secondary music education program and teaches instrumental music methods. Klein received his undergraduate degree in music education from Murray State University, his master's degree in clarinet and conducting from Michigan State University and his doctorate in performance at the University of Illinois. Currently Klein serves on the Board of Directors of the Indiana Music Educators Association and is editor of the "Orchestra Opinions" column of the *Musicator*. Klein is in frequent demand as a clinician and adjudicator and has made guest conducting appearances with the Evansville Chamber Orchestra as well as the Evansville Ballet Orchestra. Klein's teachers include Leon Gregorian and Don Moses, and he has been coached under the auspices of the Conductor's Guild by Louis Lane, Michael Charry and John Koshak.





## **DEENA LASKA**

### **BALLERINA**

Deena Laska is in her third year with the Evansville Dance Theatre following a triumphant first two years which were highlighted by EDT's first performances with live music. A graduate of Indiana University, Ms. Laska also studied at Julliard and the North Carolina School of the Arts. She apprenticed with the New York City Ballet and performed with the Cincinnati Ballet, Les Grande Ballet de Canada, the Hawaii Ballet and the Arizona Ballet. Ms. Laska also spent seven years in Tel Aviv as a principal dancer with the Israeli Ballet. After touring internationally, she returned to this country to assume the directorship of the Tennessee Ballet in Memphis. Wishing to focus on teaching and choreography, Ms. Laska joined EDT in 1991, bringing to the local arts community her tremendous energy and commitment. In 1992, Ms. Laska established a pilot program with the Evansville-Vanderburgh School Corporation introducing dance as a credited discipline in the Plaza Academy of the Performing Arts.



## **JULIE WIECK**

### **SOPRANO**

Julie Anne Wieck, assistant professor of voice, is the head of the voice area at the University of Evansville. She teaches studio voice, diction and opera workshop. A native of South Dakota, Ms. Wieck received her bachelor's degree in music education at the University of South Dakota. She attended the University of Nebraska - Lincoln, where she received her Master of Music degree in vocal performance. Ms. Wieck is currently enrolled in the DMA program at the same institution. Ms. Wieck has performed with the Evansville Philharmonic Orchestra, the Evansville Chamber Orchestra, the University of Evansville Symphony Orchestra and the Evansville Guitar Society, as well as at UE faculty recitals.

## **WILLIAM EASH**

### **NARRATOR**

William Eash is active as a choral clinician/conductor and has served as regional conductor of the Indiana All-State Chorus and music director of the Evansville Philharmonic Chorus. He coordinates all choral activities and is musical director for the University Theatre.

*Photographs of Lonnie Klein and Deena Laska by Michael Gray.*



## **FACULTY CHAMBER PLAYERS**

### **PERSONNEL**

#### **VIOLIN**

Carol Dallinger

#### **BASS**

Eric Johnson

#### **CLARINET**

David Wright

#### **BASSOON**

Edwin Lacy

#### **TRUMPET**

Stephen Madancy

#### **TROMBONE**

William Bootz

#### **PERCUSSION**

Brian Kushmaul

## **UE SYMPHONY ORCHESTRA PERSONNEL**

#### **VIOLIN I**

Colleen Fitzgerald, Concertmaster

Maria Mastropaolo

Sarah Thielman

Elizabeth Hoorelbek

William Willis

Jeanine Rice

Robin Berry



**VIOLIN II**

Jennifer Wright, Principal

Malinda Colwell

Allison Griffith

Sabyn Rodenberg

Dana Roy

Kara Sudheimer

Jessica Rash

Michelle Mulloy

**VIOLA**

Jeneen Hildwein, Principal

Stephanie Walker

Carrie Naese

Elizabeth Ramborger

Christopher Gibson

Kate Frazier

Jennifer Williams

Celia Fox

Margaret Whitaker

**CELLO**

Rebecca Hoffman, Co-Principal

Amber Hardin, Co-Principal

Jessica McConahay

Brenda Elzinga

Carl Bergh

Allyson Eidson

Angela Burgdorf

Lisa Heaton

**BASS**

Tim Mason, Principal

**FLUTE**

Karen Blewett

Cara Lewis

Karen Darstein

**OBOE**

Heather Bottorff, Principal

Karrie McClellan



**CLARINET**

Cheryl Palmer, Principal  
Kerrie Fassett  
Libby Sermersheim  
Misty Gross

**BASSOON**

Gregory Pritchard, Principal  
Heidi Bramlett

**HORN**

Sarah Dierdorff, Principal  
Rindt Jones  
Carrie Kauffman  
Gerald Pollack

**TRUMPET**

Craig Otta, Principal  
Lee Eck  
Blake Bredemeier

**TROMBONE**

Aaron Harris, Principal  
Eric Taylor  
Brent Erickson

**TUBA**

Christopher Smith, Principal

**TYMPANI**

Suzanne Fassett

**PERCUSSION**

Caroline Hart  
Thomas Wright

**HARP**

Louise Benton

**PIANO**

Lynn Chenault

**LIBRARY**

Jennifer Williams